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ABSTRACT

The guide explains how to design a beginning guitar class for students in public schools. Part one discusses problems related to teaching guitar in a classroom setting. Teachers must have a clearly defined philosophy of the importance of music. Goals and objectives should emphasize the development of enlightened musical consumers as well as skills in performance and composition. At the outset, teachers should become acquainted with the various types of guitars, proper posture, ability to read in first position, open and movable bar focus, strumming and fingerpicking accompaniment patterns, improvising jazz and rock guitar, and repair problems. Specific directions are given for teaching about guitar action, string replacement, chord formation, and sound production. Considerations for teaching students of varying skill levels are reviewed, also. Part two explores aspects of the school environment which can affect the success of the guitar program. These include school schedules, school finances, and classroom materials. A bibliography presents references in the following categories: philosophy of music education, books about the guitar, how to play some styles of guitar, folk song anthologies, popular song anthologies, and books concerning rhythm. (AV)

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CLASS GUITAR IN OUR SECONDARY SCHOOLS

Part 1

(Some thoughts for its encouragement)

by

Terence Oarn Lowry B.M., M.Ed.

for the

Educational Research Institute

of

British Columbia

(June 1978)

SP 011 210

INTRODUCTION

In 1974, while actively engaged in band teaching, this writer was approached by a number of students seeking instruction in guitar as part of the music program. To satisfy their request, he began to take private tuition in guitar and started to offer beginning guitar classes the following term. Before long, it became apparent that few materials published were really suited to classroom use. For this reason, while completing a course leading to a Master of Music Education at the University of Victoria, he completed a curriculum in beginning guitar. During a semester of "detached duty" granted by School District #68, Nanaimo, and aided by a significant "discretionary grant" from E.R.I.B.C., a further pursuit and preparation of materials relating to class guitar was made.

Teaching materials prepared during this detached duty have been made available to E.R.I.B.C. through the courtesy of School District #68, Nanaimo.

This report concerns itself with the process of music education as it relates to the increasingly popularity of instruction in class guitar.

Since the main concerns were associated with finding what materials were available, what kinds of materials were needed, how guitar was taught and what problems were common to all classes, the study initially concerned itself with visiting schools where class guitar was taught, music stores, libraries and guitar repair shops. Once the travelling was completed and materials gathered, the remainder of time was spent in cataloguing of purchased books and in preparation of note reading exercises, chord formation

and sequence exercises and bibliographic information. No attempt was made in the preparation of a further curriculum of studies as time was insufficient.

This author wishes to thank the Board of School Trustees of School District #68, Nanaimo, for their granting a period of detached duty for reasearch into Music Education and Guitar.

This author also wishes to thank the Educational Research Institute of British Columbia for their financial assistance of this project.

Finally, this author wishes to thank the many teachers who shared their knowledge and experience with him. They helped make the exercise a rich, learning experience.

Facing a beginning guitar class is the focus of this report. Consequently, it is divided into two sections. Part One is concerned with problems relating to classroom guitar teaching. Part Two is concerned with aspects of guitar teaching that exist outside the classroom, but which can affect classroom activity.

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PART I

TEACHING IN THE CLASSROOM

PHILOSOPHY

A sound philosophy of the importance of music must be the first component of one's efforts as a guitar teacher. Having a clear understanding of music and its value for the children will give focus to teaching, in terms of "what, when, where and why". Certain curriculum considerations become clear when one considers the basic nature of music which is primarily an expressive aural art form.

In a guitar class it is important to encourage personal expression. To do this the student might examine a piece of expressive guitar music, in any number of styles, and try to use some of the same techniques in ones own performance. Students might also try some composition in the form of song writing. The teacher might encourage students to play by ear and learn to improvise. It has been the experience of many music teachers that performance on an instrument beyond high school is, in many cases, dependent upon a student's ability to create music (play by ear/improvise/write songs) and not just recreate (read) that of others.

Music is also an analogue of the human condition. One has only to listen to the radio to hear songs describe a need for love, peace, work, patriotism etc. Correspondingly, a teacher who neglects to take advantage of the medium of the popular song, at least in part, is making a mistake. Consider the following:

1. Popular music is very familiar to students. Experienced music teachers will use that which is familiar to introduce that which is not.
2. One does not have to coax students to listen to popular music, as they listen to it constantly. Popular songs that one might like to use in class are, in all probability, half learned. The teacher has only to point out salient aspects of a given song and explain their significance.

Philosophy cont'd:

3. The various elements of music (melody, rhythm, harmony, form, timbre, etc.) associated with Classic Styles (Baroque, Classic, Romantic etc.) are also found in popular music. Teaching for musical understanding should therefore involve popular music.

Popular songs, like folk songs and commercials, convey to the listener a story or, in many cases, a definite message. There is a need to carry this message by musical means. What other instrument enjoys the popularity of the guitar, or is as suitable in providing a musical vehicle for the message of a song? It should be no surprise that most songs heard on radio or T.V. have at least one guitar as part of the accompaniment instrumentation. The guitar can be a significant tool in the promotion of musical understanding.

Music has many other qualities that make it worthy of personal study and these qualities can be thought of in non-aesthetic and aesthetic terms.

The non-aesthetic values of music are many and varied. These are some aspects of human growth that music encourages:

1. Socialization of the individual through group activities in which the collective will of the group must prevail over that of the individual.
2. Self-discipline through practice in performance.
3. Coordination through the physical manipulation of body muscles associated with voice and instrumental study.

Philosophy cont'd:

4. Increased attention span through music language study and performance.
5. Ability to think through music problem solving associated with the total process of music, all levels of "cognitive domain" - knowledge, comprehension, application analaysis, synthesis and evaluation - can be encouraged through music study.
6. Self worth through the ability to do something well and the subsequent praise from peers and adults that follows.
7. Respect for, and an appreciation, of talent and skill in other people.
8. Appreciation and deeper understanding of historical development.
9. Acquisition of a fine hobby that can potentially last for a lifetime.

When promoting the value of the guitar program to parents and administrators, such discussion of non-aesthetic factors can be most easily understood. However, any discussion of the value of music would be incomplete without a discussion of music's value in aesthetic terms.

If music education, using guitar as a tool, is taught with music's basic nature in mind, such training should lead students towards a heightened degree of aesthetic sensitivity. Expressed another way, thoughtful and considerate training in music should produce in students an appreciation and understanding of that which is beautiful in music - a feeling of what it is like to be human - that which produces an aesthetic high. In and out of the classroom, this type of training should help to produce discriminating listeners - those capable of recognizing genius, and the abundant lack of it.

Philosophy cont'd:

Music is unique in that it has the ability to communicate feelings and lead one to a different kind of knowing - towards subjective reality. As the student learns that music is comprised of similar and dissimilar elements (sound-silence, loud-soft, tension-release, etc.) then certain expectations begin to emerge. He develops an intuition, a feeling of what is coming or what might come. Albert Einstein's theory of relativity ($E=MC^2$) was developed through intuition. Einstein's own words are worthy of note:

> "It (the optics of motion) occurred to me by intuition. And music is the driving force behind this intuition. My parents had me study the violin from the time I was six. My new discovery is the result of my musical perception." [1]

---

1 Shinichi Suzuki. Nurtured by Love. Hicksville, N.Y.: Exposition Press, Inc. 1969), p.90.

Philosophy cont'd:

To sum up, a philosophy of music education is necessary to determine direction and emphasis in curriculum. It is also necessary in dealing with the politics of education. An expenditure of funds for the school (district) music program, a new facility, new course offerings in music, time in the timetable - all can be positively or negatively affected by a sound personal philosophy of music education, or the lack of one.

GOALS AND OBJECTIVES

Having recognized the nature of music and the value it holds for those interested in pursuing it, it is now necessary to identify specific goals that experienced guitar teachers wish to see and hear manifest in their students. The following factors should be considered:

Long Term Goals:

1. Each music student develop to his/her fullest potential any inborn degree of innate musical talent.
2. Each music student become a musician so that he/she can see with his/her ears and hear with his/her eyes.
3. Each student be encouraged to develop a heightened degree of aesthetic sensitivity through the study of all kinds of music - jazz, folk, classical, rock, popular, country, etc.
4. Music become an important part of the lives of all children regardless of whether it is chosen as a profession or as a hobby.

Objectives: All guitar students will:

1. Develop basic guitar playing technique in conjunction with the learning of the written language of music (music notation/guitar notation).

2. Actively participate in note reading involving music of all styles in solo and ensemble form.
3. Take advantage of the guitar's ability to provide harmonic and rhythmic accompaniment to a lead line, be it played or sung.

Objectives cont'd:

4. Learn how to improvise guitar solos through ear training and the receiving of appropriate instruction in jazz, blues and rock styles.
5. Learn how to compose songs through ear training and appropriate instruction in theory.

To sum up, in order to have in our culture a market for all kinds of quality music, we must have enlightened musical consumers. In order for this to happen, our students must go through the process of music - perform, compose (even make instruments) and not dwell on just one aspect of music making. Relating this directly to class guitar, we as teachers, must offer a curriculum that offers a balance of the following:

a) note reading using solo and ensemble music
b) open and bar chord formations
c) flat pick and finger picking accompaniment styles
d) composition and improvisation based on spiraling experiences in theory and listening - both written and performed
e) encouragement, and where possible, the opportunity to build musical instrument

CLASS GUITAR TEACHER PREPARATION

A beginning guitar teacher should get acquainted with the following aspects of guitar and guitar techniques:

a) types of guitars - see bibliography (Tom Wheeler's "The Guitar Book")

b) proper posture, left hand position, right hand position and flat pick technique - see bibliography (Alexander Bellow's "Learning Guitar Photos Book I) ((Take some lessons from a professional guitarist to make sure he and his future students will acquire the proper fundamentals.))

c) ability to read in first position - almost any beginning guitar method will assist in that

d) open and movable bar focus - see bibliography (Albert Gamse "Guitar Chord Pocket Dictionary" and Harvey Vinson's "Rock Chord Guide")

e) strumming and fingerpicking accompaniment patterns - see bibliography (Abe and Malka's "100 Accompaniment Patterns" and Jerry Snyder's "Strum a Song in Tablature Guide")

f) improvising jazz and rock guitar - see bibliography (Dominec Spera's "Nothing But Blues/Making the Changes" and the Staff of Green Note Publication "Improvising Rock Guitar")

g) limited knowledge of service problems - see bibliography (H. Kamimoto's "Complete Guitar Repair" and the G.A.M.A. "Service Manual")

Class Guitar Teacher Preparation, cont'd:

One should acquire for himself a nylon string classic guitar, for example, a Yamaha instrument in the $60.00 - $100.00 range. The classic guitar is suggested because the nylon strings are easier on fingers than are steel strings. The neck on a classic guitar is also wider than that of a steel stringed instrument, and consequently, easier to play. Proper playing habits learned on a classic guitar will benefit the playing of most other types of guitars. However, learning the play guitar on a steel stringed instrument will not encourage to the same degree, the playing habits associated with the nylon stringed instrument.

TEACHING STYLES

The way one teaches is largely determined by the physical facilities and equipment available to the teacher. In almost all guitar classes visited by this author in a recent period of "detached duty" the unison teaching method prevailed. The teacher and students work together for the duration of most classes. Where better facilities existed, more "individualized" and small group instruction was evident.

Some music teachers feel uneasy about sending certain students unsupervised areas for private rehearsal. A question always exists concerning the amount of time wisely spent in practice. This is perhaps not such a problem at the senior secondary level, but it surely is a problem at the unior secondary level. However, there are many successful music teachers who use this method as an integral part of their program. Consequently, this teaching method should not be discounted.

PROBLEMS ASSOCIATED WITH TEACHING GUITAR

A chronic problem encountered by many guitar teachers is the inability to encourage good posture and playing habits. This happens because not all students bring a similar type of guitar to class. A class set of classic guitars would encourage uniform posture, hand position and sound production. Students would have a decent instrument to play during class time and they would not have to carry an instrument back and forth to school. There is an added advantage in that the teacher could tune all the guitars before class, thus saving valuable class time for playing.

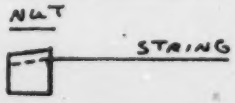
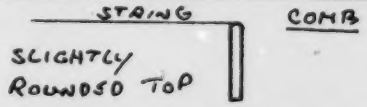
Guitar Action

It is important that all guitars used in class have the proper action (string distance above the fret board). An action that is too low will be forever buzzing on the first two or three frets. An action that is too high will make playing (especially chords) difficult. Specifications for proper action have been included in this report and can be found on Page . To adjust the action, the following tools are necessary:

1. teardrop file - for grooving the nut
2. feeler guage - for determining correct distance between the bottom of a string and the top of a fret
3. metal vise (4" jaws) - for holding the comb in place while filing
4. flat file - for adjustment of the comb

If the comb (piece of plastic in the tailpiece) needs adjustment, loosen the strings, remove the comb and put it in the vise bottom side up. Make sure the comb protrudes from above at both ends of the vise jaws, no more than 1/32nd of an inch. File the comb to the jaw surface, take out of the vise and insert back into the tailpiece. Tighten the first and sixth string and check distances. Repeat this process as necessary.

PROPER GUITAR ACTION

CLASSIC	NUT		12th FRET	
	6th	1ST	6th	1ST.
LOW	.026	.022	$\frac{1}{8}$"	$\frac{3}{36}$
MEDIUM	.026	.022	$\frac{5}{32}$"	$\frac{4}{36}$
	TENSION ON TOP — APPROX 300 LBS.—			
ACOUSTIC STEEL (WESTERN)	NUT		12th FRET	
	6th.	1ST.	6th.	1ST
LOW	.2	.0	$\frac{3}{36}$	$\frac{2}{36}$
MEDIUM	.2	.0	$\frac{8}{64}$	$\frac{6}{64}$
HIGH	.2	.0	$\frac{10}{64}$	$\frac{8}{64}$
ELECTRIC GUITAR	NUT		12th. FRET	
	6th.	1ST.	6th.	1ST.
LOW	.0	.0	$\frac{5}{64}$	$\frac{3}{64}$
	TENSION ON TOP OF STEEL STRING GUITAR — APPROX. 600 LBS—			
				

LOW ACTION — SOLO PLAYING
HIGH ACTION — HARD RHYTHM PLAYING
MEDIUM ACTION — FOR PERSON PLAYING SOLO & RHYTHM

GUITAR STRINGS

Guitar strings, like single and double reeds, wear out with repeated usage. The D (4th) and A (5th) strings in particular are prone to needing replacement.

If guitars are being used every day, they will need to have all six strings replaced (plus an extra D string and perhaps an A string) by the end of June. By this time, all guitar strings have either lost their tonal quality or have broken into two unusable pieces.

For string replacement, experienced classic guitar players appear to prefer the following brands:

1. AUGUSTINE
2. SAVAREZ
3. CONCERTISTE

Similarily, experienced steel stringed acoustic and electric guitar players appear to prefer these brands:

1. D'DARRIO
2. GUILD
3. FENDER

Regardless of brand, however, it is suggested that a stock of extra strings he procurred to offset any emergency that may (will) arise.

GUITAR RESTING POSITION

When not in active use, class guitars should be placed in one of three locations. This placement is dependent upon how soon the teacher wishes to have the students begin to play. The safest place for the guitar is in a guitar rack (or a case). Guitars should be left in the rack until the class is ready to play. After playing chord exercises for a few minutes, however, it is desirable to give students a rest. If something is taught during this rest, it is suggested that students place their guitars (side down) on the floor. (Do not place a guitar back down on a chair or rest a guitar's neck against a chair. Both actions are potentially hazardous to the life of the buitar). If the rest period is for a few seconds only, the students should place their guitars, strings down, on their laps. Students will undoubtedly "beat rhythms" on the back of their guitars, but this will stop as the novelty diminishes. (Do not allow students to use the guitar back as a desk top for purposes of writing. Student pen pressure is likely to mar the finish).

Foot Rests

If the school acquires a class set of classic guitars, it is advisable to acquire also a class set of collapsable foot rests (approximately $8.00 each). These are necessary to produce the posture associated with classic guitar playing.

Guitar Resting Position cont'd:

Guitar Tunings

A fundamental problem associated with group activity in instrumental music is the necessity of tuning the instruments. An advantage of having a class set of guitars in the classroom as mentioned before, is the opportunity to "quick tune". This will save valuable class time but does nothing to solve the tuning problem for students' instruments at home. In this regard, two problems need to be solved - the ability of the student to accurately distinguish pitch and the need to obtain access to a source of fixed pitch. The first problem can only be encouraged with time and ear training. The second problem can be solved in a number of ways. A few suggestions are included below:

1. piano, pitch pipe, tuning fork
2. prepared 10 minute tuning tape recorded on both sides
3. 60 cycle AC hum associated with telephone pole transformers, neon light, refrigerator motors, etc. All sound "Bb"
4. beer bottle filled with approximately ¼" of water will produce the pitch "A"

   26 oz. coke bottle with approximately 4½" of water will produce the pitch "E"

   26 oz. coke bottle with no water will produce the note "A"

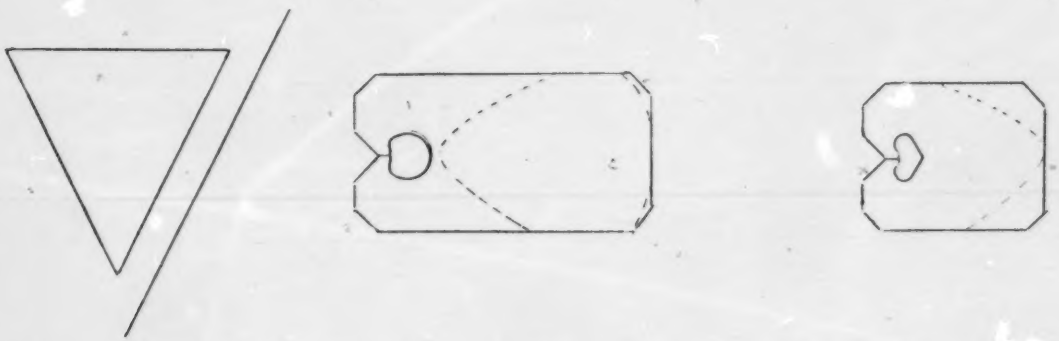
SOUND PRODUCTION

All students should be encouraged to learn both finger picking techniques and that of flat picking. Students have no basis for preference until they have tried both methods. Although using a flat pick or a classic guitar is not aesthetically desirable, there is little reason why picks cannot be used. If they are used, however, it may be desirable to place a self-adhesive clear plastic pick guard on the lower side of the sound hole. To encourage the use of a flat pick, have students use the pick for strumming chords and playing exercises and songs. To encourage finger picking, have students use the finger style during warm up exercises.

PICKS

Medium soft triangular shaped plastic picks (approximately $\frac{1}{2}$ mm thick) are the most desirable. If a point chips or breaks off, there are still 2 points left. Picks are not cheap and they have a habit of "walking away" when one is not in the classroom. If there is a class set of picks, delegate to a "better student" the responsibility of daily pick dispersal and collection.

A much cheaper source of potential picks is the local Super Valu bakery. This store seals its freshly baked bread in plastic bags that are closed with a plastic "quick-lock" tie.



This tie can be trimmed and sanded into the shape of a pick. This author's last trip into a local Super Valu store yielded a fistfull of free ties. The price was surely right!

CHORD FORMATION AND SOUND PRODUCTION

Learning chord formations like any other cognitive and psycho motor form of learning, proceeds best when the material to be learned is properly ordered and dealt with one step at a time. Since this is the case, it is unreasonable to expect students to learn a new chord formation and a complex strum (or finger pattern) at the same time. One problem (chord form) is learned and then the other (strum). When students are learning new chord forms, have them strum initially with a half note or quarter note rhythm. Advanced students might try a 4 finger "pull strum" with a half note or quarter rhythm.

SPIRAL CURRICULUM - CURRICULUM CONSIDERATIONS

In the opinion of this writer, all topics to be covered should be treated in a spiral fashion. (Each topic becoming more complex at each new level). To illustrate this concept, a chord spiral involving four levels has been included here.

CHORD SPIRAL

LEVEL I TIME: 1 Report Period (or less)
1 hour per day/5 days/week

Introduction to Guitar: I-IV-V-V7 in keys of C, G, D, A
I-VI-II-V7 in keys of C & G

- Pop songs/Blues/Improvisation Open chords

LEVEL 2 TIME: 1 semester/ 1 hour per day / 5 days / week

Beginning Guitar: Review of Level I chords

- add I IV-V-V7 in keys of E & F - Open chords
- add diminished bar form
- add E & A bar forms
- Pop songs/better blues/improvisation

LEVEL 3 TIME: 1 semester/1 hour per day/5 days/week

Intermediate Guitar: Review Level 2 chords

- add C & D bar forms
- concentration on chord voice leading
- pop songs/blues/improvisation

LEVEL 4 TIME: 1 semester/1 hour per day/5 days/week

Review of Level 3 chords

- introduction of "color chords"/ex. C^{6}, C^{M7}, C^{9}, $C^{\#9}$, C^{AUG}, C^{7SUS}
- chord structures
- pop songs/blues/improvisation/song writing/orchestration

Students should be expected to give each topic reasonable attention. Students cheat themselves by opting for either note reading or chording. Similarily, it seems a mistake to teach one without the other. A balanced curriculum should prevail.

STUDENT AND TEACHER SKILL LEVELS

The teacher should not be overly concerned with the fact that he cannot play the guitar as well as some of his students. The following personal approach could be made to students on the first day at a new guitar class.

Teacher: "I have recently discovered the guitar - WHAT A GREAT INSTRUMENT! I have decided to learn the guitar along with you. We will all learn together and from one another".

This approach works for two complimentary reasons:

1. The teacher is expressing a positive attitude towards something that is important to the students - the guitar!

2. The teacher is asking for help and moral support from the students he will be teaching!

Demonstrated knowledge and prowess on an orchestral instrument will inspire confidence and encourage a good student - teacher relationship. A good classroom atmosphere is, however, largely dependent upon the favorable attitude and treatment of the students. Together with a sense of humor, the three F's must prevail - FIRM, FRIENDLY AND FAIR!

STUDENT STREAMING

Almost without exception, two kinds of students sign up for beginning guitar - those who wish to play the strings and those who wish to play the tuning keys. Ability, interest, motivation, etc. soon determine which students are, or are not, truly interested and capable of learning the guitar beyond the stage of strumming a few chords. Since this is a problem common to guitar classes in most schools, it seems logical that course offerings in this area be structured accordingly.

All students who try guitar will profit from at least one reporting period of instruction (2½ months). For many students this amount of time is enough and these students would profit more from trying another option rather than carrying on further in guitar. A reasonable solution to their problem would be the combining of guitar with other option courses like art or drama in the grade 8 year. The resulting limited experience in guitar would be sufficient for teacher and student alike to determine accurately who should or should not be encouraged to seek further instruction in class guitar. For those students who demonstrated an aptitude and interest in guitar as the result of the grade 8 fine arts course, a further sequence of guitar courses could be offered in each of the remaining grade levels.

MIXTURE OF ABILITIES IN THE SAME CLASS

It is not uncommon to have both experienced and nonexperienced guitarists in the same class. Beginning programs must accept this problem because class numbers will not always justify the proper separation of concerned students into two distinct classes.

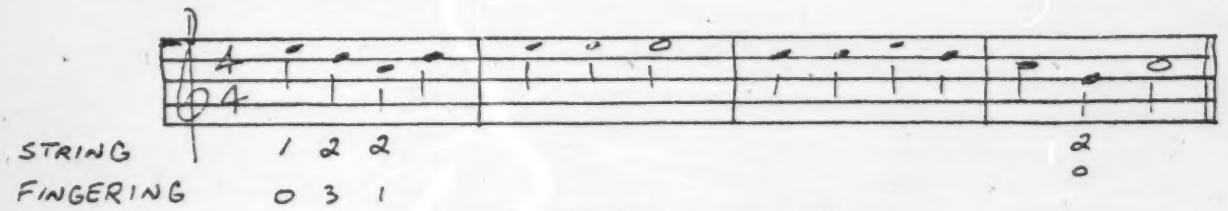
With regards to note reading, some suggestion in dealing with both groups can be found on the page entitled "Problem Note Reading". Similarily, problems and some suggestions related to chord formations can be found on the page entitlee "Problem Chord Formation".

PROBLEM: Students with & without note reading experience - in the same class

Note Reading

Ultimate Goal - To be able to play music at hand in the most desirable position on the fingerboard.

Note Sequence -



Group with little or no note reading experience

- play all the notes in 1st position

(4 fingers of left hand play in 1st - 4 frets)

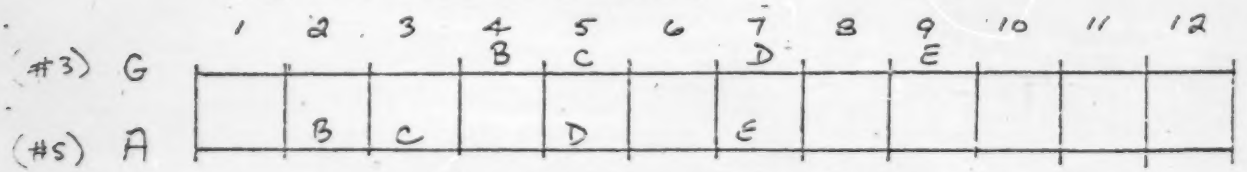
Sound production: - with a pick

- alternation of index (i) and middle fingers (m)

Group with note reading experience

- play note exercise an octave lower/octave hight

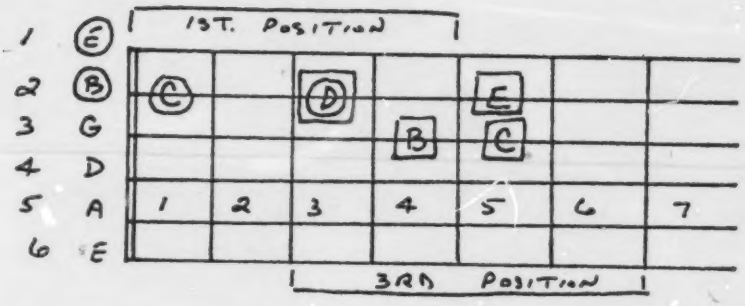
- play note exercise on one string



(Because of limited range, this tune could be played on each successive lower string) - Play note exercise in a different position (This exercise will involve 2 strings, for example - 3rd position).

Problem, con't.

Third Position



PROBLEM: Students with & without chord experience in same class

Chord Formations:

Ultimate Goal: To play music at hand with as little movement as possible.

Chord Sequence (♩ or 𝅗𝅥 strum)

Group with little or no experience

Play all chords as "open chords" (♩ strum)

Group with chord experience

- play all chords up & down neck using "E" form bar chord
- use "A" form bar
- mix "E" & "A" forms
- use a "C" form
- play all chords using a mexture of E, A & C forms

For a very experienced student

- play chords with added "color" notes

  G^{6}, G^{M7}, G^{9} , $G^{\#9}$

N.B. G AUG, G DIM, G SUS / These chords should be treated separately from normal major & minor chords - harmonic clash

Strum Rhythm Should Be Identical For All Groups Because:

a) Learning is most effective when only one problem is approached at a time.

b) Students will not get confused by rhythm of other group.

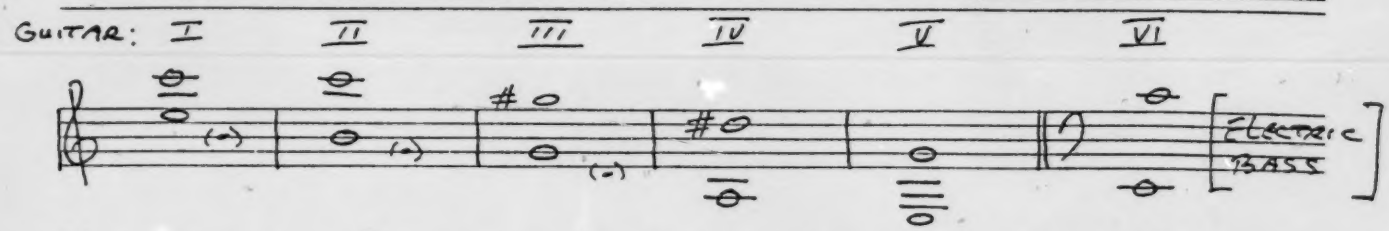
c) Both student and teacher need to hear what is being performed.

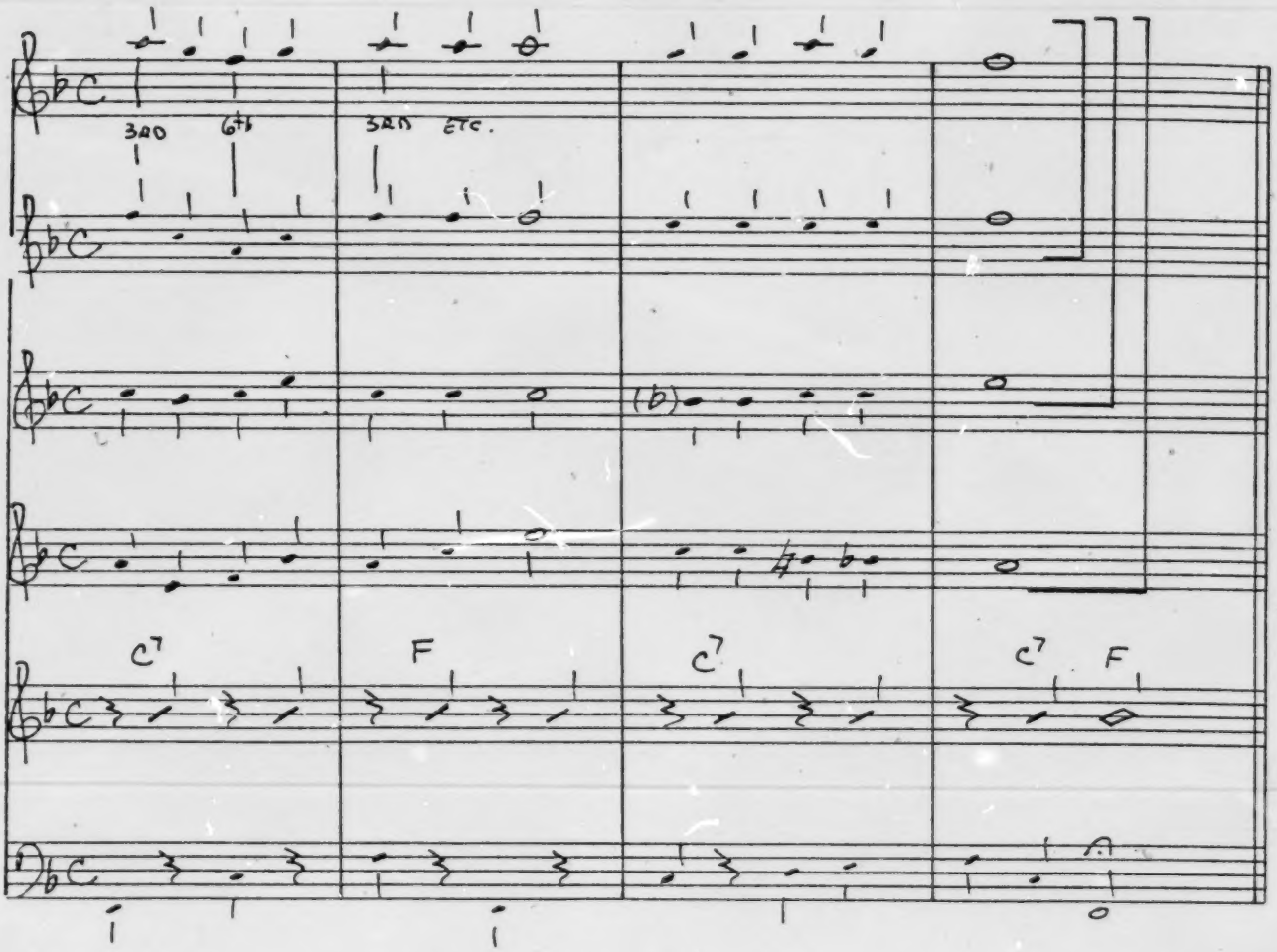
The class having mixed abilities can also be encouraged through the use of "tailored arrangements". Some considerations in this regard can be found in the pages to follow entitled "Arranging for Guitar Ensembles".

ARRANGING FOR GUITAR ENSEMBLE - BEGINNING LEVEL

- SOME THOUGHTS -

1. LIMIT DOWNWARD RANGE IN EACH SUCCESSIVE PART.



2. HARMONIZE PARTS IN SUCH A WAY AS TO MAKE A DUET SOUND FULL + COMPLETE

3. KEEP IN MIND THE GUITAR SOUNDS ONE OCTAVE LOWER THAN WRITTEN. "TIGHT HARMONY BELOW 2ND LINE "G" SHOULD BE AVOIDED - MUDDY SOUND -

ARRANGING FOR GUITAR ENSEMBLE - BEGINNING LEVEL

4. LIMIT RHYTHM IN ALL VOICES. ORCHESTRATE MUSIC THAT IS RHYTHMICALLY LIMITED TO A PREDETERMINED COMPLEXITY. APPLY THIS LIMIT TO THE ENTIRE ARRANGEMENT.

A HIERARCHY OF RHYTHMIC COMPLEXITY: [BOTH NOTES & RESTS]

1.
2.
3.
4.
5.
6.
7. [PLUS TRIPLET VARIATIONS]
8. [PLUS TRIPLET VARIATIONS] ETC.
9. EIGHTH NOTE SYNCOPATIONS ETC.

5. ARRANGE SONGS THAT DEMONSTRATE A VARIETY OF WRITING TECHNIQUES [SEE BELOW] AND COMPARE FINDINGS WITH OTHER WRITTEN & RECORDED MUSIC.

1. CHORDAL APPROACH (HOMOPHONIC)
2. INDEPENDENT LINE APPROACH
3. SOLO PLUS BACKGROUND "PAD"
4. PAIRS OF VOICES IN ALTERNATION
5. CARTWHEEL TECHNIQUE

With a little thought, it is possible to arrange a given song for both intermediate and advanced players. Instead of orchestrating in just 6 parts, for example, the score could be expanded to include as many as 10. The first six parts would be written for the advanced players. Normal musical considerations would be employed. The remaining parts would be written for the less experienced players. Consideration of range and rhythm as previously indicated would prevail here. Every student in the entire guitar program could take part in a given concern if arrangements used were scored with both easy and challenging parts.

There is a serious need for published arrangements for guitar orchestra.

PART II

ASPECTS OF TEACHING GUITAR THAT EXIST OUTSIDE THE CLASSROOM

School Timetables

Many different timetables exist in our schools and include the following: 5 x 8 (5 periods in an 8 day cycle), 6 x 8, 4 x 5, semester quarter, mosaic, etc. Any timetable that encourages the learning process - in all subjects - is a good timetable. Any timetable that will allow for music to be offered from 2 to 3 times a week (approximately 140 minutes) all year long is a good timetable because it allows for sufficient school time to be spent in skill building training and supervised practice for the duration of the entire school year. Conversely, any timetable that allows a time gap greater than 4 months between sequential levels is not a good timetable for music study or that of other cognitive or psychomotor skill subjects (typing, languages, etc.). If for instance, music classes in band, guitar, choir and orchestra are to survive and flourish in a semestered school, such courses must be paired with a compulsory single semestered subject like social studies, science, or P.E. This pairing will enable class guitar and the paired subject to be taken all year long.

Example: Week 1

Mon.	Tues.	Wed.	Thurs.	Fri.
Science	Guitar	Science	Guitar	Science

Week 2

Guitar	Science	Guitar	Science	Guitar

If this pairing is not possible, music classes will through necessity be forced to meet before or after regular school hours, at least once a week during the off semester.

If guitar classes are semestered, it is also important that such courses not be included in the same timetable block as special academic courses like honors math, English, social studies, science etc. A course like Honors Math 9 is likely to be offered in the timetable in only one block, unless the school is exceptionally large. Such courses greatly reduces a student's opportunity to fit into his timetable, elective courses, including those in guitar. Highly motivated students should be able to take honors academic courses and those in guitar. Favorable consideration of this problem by the principal or administrator in charge of timetable preparation will prevent this unfair course competition.

If an increasing number is to take advantage of the guitar program the students must have at least 2 free option timetable spaces per term beyond those "required" for core subject. A timetable such as the 4 x 5 (4 subject per day/5 days per week) is restrictive in terms of the availability of options. After core subjects have been accounted for, few spaces are left for options. A 5 x 5 or 6 x 5 timetable would be more flexible in this regard.

To recapitulate, music objectives can only be reached if the timetable used will allow sufficient time for instruction (2½ to 3 hours per week - all year). Less time or the same time forced into a semester necessitates too much backtracking and review at each new level. The teacher also loses touch with his students unless extra before and/or after school classes are held on a regular basis.

Interpersonal Relations

It is of primary importance that the teacher knews his principal; acquaints him with the needs and desires of the music department and keep him informed of its activities - both present and future. As a matter of courtesy, one should always show to his principal any letters one wishes to be sent home. He may wish to offer some imput and in some cases his approval may be needed before certain letters are released for mailing. The principal needs to know what is going on in all departments and the music department is no exception. If students are involved in unique learning experiences, the principal should be invited into the classroom to see what is being achieved. Once the principal is cognizant of the efforts and skills of the teacher he will (should) do his best to further assist his music specialist as a valued member of his staff. The principal can make or break any program including one in guitar. It is vital to get to know the principal. Consider his needs and act accordingly.

It is also important to know the school's counsellors. It is necessary to make every effort to acquaint them with music department goals, course offerings and related activities. An ill-informed and/or apethetic counsellor can (will) do the guitar program more harm than good. Help the counsellors so that they can help the guitar program.

Interpersonal Relations cont'd

If the guitar program is to grow it is absolutely essential to know the teaching colleges. They must be told the values of music to children and how class guitar can be used to assist the total learning process. Field trips for guitar students, for instance, could be used as a motivation tool, not only for class guitar, but for other subject areas as well. The following stipulation for student participation in field trips might be considered:

Guitar students will have the opportunity to take part in major field trips if their individual subject grades average a C or better and their personal deportment in all classes is reasonable. If these condition are not adequately fulfilled by individual students, field trip participation for these students may be denied. This option class is now being used as a "lever" to keep all guitar students working in their other classes. The music teacher is directing his efforts as a staff teacher towards the total educational goals of your school. He is not just working in an isolated department.

It may also be useful to compare the kinds of learning associated with music with those of each subject area taught in your school. This could be accomplished quite casually and informally at the beginning of the school year. The following cursory comparison of music and mathematics is relevant.

Skill	Music	Math
Computations	Study of interval and scale relationships	Study in addition, subtraction, multiplication & division
Organization	Study of scales/chord/ counting patterns	Study of fractions being arranged into proper & improper patterns
Memory Development	Memorization of music melodic & rhythmic dictation	Memorization of times tables & geometric definitions
Abstract Thinking	The study of composition and improviation	Problem solving algebra & geometry
Learning a New Language	Music & Guitar notation	Mathematics Vocabulary & Symbols
Reading & Comprehension	Music reading	Reading directions
Self Discipline	A necessary component of personal & group performances	A necessary component of math study

If resulting dialogue produces nothing more than increased interdepartmental cooperation, this exercise has been worthwhile. It is necessary to consider the needs of other teachers in other subject areas. If, for instance, a dress rehearsal involving non-guitar class time is required, the other staff members should be informed of an impending concert and of an impending dress rehearsal to be held at a specified time. Given this warning, other staff members could plan their classes around the dress rehearsal. The guitar teacher should also instruct each of his guitar students to ask for permission to attend the special guitar rehearsal and to acquire homework for the class missed. Getting students to ask for permission in a polite manner for such occasions is very important and this importance must be impressed upon the students.

Last, but not least, the school's janitor and secretary must be considered. Both offer services that can be most helpful in a time of need. Both will gladly help, if treated kindly. A smile, a pat on the back for a job well done and/or a thank you will help to promote good working relationships with people.

To sum up, the success of a program is also dependent upon other people. A positive, healthy and happy relationship with all concerned will aid your efforts immensely and at the same time contribute significantly to the educational goals of the school.

Finances

Each year Boards of School Trustees prepare a master budget which is submitted to the Ministry of Education in Victoria for approval. Once approved, a School Board can begin to acquire necessary supplies, and personnel for the coming school year. Normally budget items from individual schools are submitted to the local School Board by early fall after which a master budget for the entire school district is prepared and submitted to the Misistry of Education by February 28th for subsequent approval. These time can vary from year to year and from district to district. The budget is divided into sections with each section being designated by a letter of the alphabet. The following sections of the budget are of consequence to the classroom teacher in general and the guitar teacher in particular.

"B" (supplies)

"D" (equipment replacement)

"E" (transportation of student for field trips)

"J" (new capital equipment)

Of these, the "B" and "J" sections are the most important, although all four sections will be mentioned here.

School principals receive from the board, lump sums for each of the various sections of the budget and it is their decision how the funds are dispersed to the individual school departments. One of the largest lump sums for any school is that allotted for school supplies, the "B" section of the budget. "B" funds can be spent on anything that costs $49.00 or less per item. Guitar strings, music stands, books, music, records and equipment items if less than $50.00 each can, for example, be purchased with funds from this section. Similarily, consumable items (those that will be worn out and/or

Finances cont'd:

consumed during the course of one school year) costing perhaps $55.00 could be purchased with funds from this section. Durability and cost determine what can and cannot be purchased with B section funds.

When one asks the principal for B and J funds, it is wise to make all requests on the basis of need. A list of useful and desirable equipment (pp.40-42) will help to point out to the principal that all items requested are part of a total plan to equip the music department in general and the guitar room in particular. At the same time, one should also make it known that if requests are denied for whatever reason, funds for equipment items, for example, will have to be acquired through fund raising activities.

Finances cont'd:

The "D" section of the budget is for the replacement of existing school equipment. If the department contained equipment that is no longer serviceable and useful, then it is necessary to submit to the principal a request for some good replacement equipment. He will place this request in the "D" section of his school budget.

The "E" section of the budget is for the transportation of students for sporting events and class field trips. Principals have access to funds to assist individual school departments in this regard and there is no reason why the music department cannot draw upon this source of help. It is there for the asking!

The "J" section of the budget is for the purchase of new equipment, normally more expensive single items in excess of $50.00. Music equipment such as a sound system or a class set of guitars would be pruchased through "J" funds. If the inventory of necessary equipment is deficient, a list of equipment requests (including make, model number, cost and supplier, whould be submitted to the principal early in the school year and he will place these requests in the "J" section of his school's proposed budget. If band is also taught then much of the equipment itemized on pp. 40-42 is probably part of the inventory. Little equipment purchase will therefore be necessary.

Finances cont'd:

Finally, a further source of funds can be raised by charging all guitar students a course fee, ranging from $3.00 to $5.00 per course. Such a fee is not unreasonable, especially when it is compared to that charged by other departments. Since this practice is not universal, however, permission to institute this fee must first be acquired from the principal.

Finances - Useful Equipment

Quality Sound System - Amp/turntable/cassette deck/ speaker cabinets

1.	Stereo amp - 25 watts RMS per channel	$ 250.00
2.	Manual turntable with magnet cartridge variable pitch drive & duing lever	$ 250.00
3.	Reel to reel or cassette deck with variable pitch drive	$ 650.00
4.	2 speaker enclosures with a power rating matched to the above amp	$ 350.00
		1,500.00

Prices indicated are only guides. Buy good quality components as they will last longer and sound better than less expensive products. Some good names include - Pioneer, Akai, Sansui, Sony.

Equipment cont'd:

Guitar Rack 2 levels high and holding approximately 30 classic guitars. (home or school made $30.00)

23 classic guitars / (full size) Aria/Raven/Fender/Martin/Gibson/Ibanez/Suzuki/Yamaha From $50.00 to $80.00 each

When buying consider quality of: over all construction, machine (turning) screws, finish, straightness of neck, intonation beyond 5th fret and sound penetration. If anything (loose wood and/or glue) rattles when one plucks a string - Don't Buy The Guitar. This rattle will be an annoyance every time a chord is sounded. It may not be easy (or cheap) to fix. (This author has 18 Yahama classic guitars in his classroom and recommends them highly.)

2 - ¾ size classic guitars/same makers & prices prevail

1 electric bass guitar same makers/from $250 - $600 same buying criteria. If your newly acquired bass is equipped with nylon strings, replace them with Fender flat wound (mellow bass sound) or Roto sound bass guitar strings. (much more treble sound - rock) (The Music Department in this author's school has 2 Fender Precision Bass Guitars and he personally own an Ibanez Bass Guitar. Both makes have performed well.)

1 Bass amp - 20 watts RMS/15" speaker $400.00

20 Manhasset (metal) music stand $500.00

Equipment cont'd:

Desirable Equipment

2 electric guitars $300 (see above makers)

2 guitar amps $200.00 each

1 accoustic western guitar $300.00 (see above makers)

1 rhythm ace - Korg model HR-Z $225.00
Roland rhythm arranger Model RR066 $380.00

The ultimate goal in acquiring this equipment is to be able to perform all kinds of music - classic/folk/rock/jazz/country/popular. Having this equipment available in the classroom will enable all students to receive instruction on decent musical equipment. Tuning time will also be greatly reduced.

If it is possible to purchase this equipment, it should be stored where it can be seen and kept for school use only. To concertize in any amount, then hard shell cases are needed also for all concerned instruments.

Published Materials

There is a great quantity of published material for guitar and this material falls into 3 basic categories. They include:

a) Books on how to play Folk/Jazz/etc. guitar

b) Books about the guitar (history)

c) Books containing song collections for guitar (100 top gold songs of 1978)

It is unfortunate, but few of these available materials are suitable for classroom use. Too many books offer too little substance and too much padding. The bibliography contains many of the better books available to the classroom teacher. Most popular song books are particularly unsuited for classroom use because they are not graded in terms of range, rhythm, chords or strum patters employed. The problem is further complicated by the following:

1. Songs are prepared with too much information on the page - chords, words and notes.

2. The lead line often has from 2 to 5 notes written below it and or the same staff.

3. The song is written without repeats, taking up to 4 to 5 pages when 1 or 2 pages would have been sufficient. Page flipping in the middle of a song becomes necessary.

4. Songs have chord boxes written above the lead line and these boxes contain finger placement but not necessarily the correct fingerings. (Why should a student learn to memorize L.H. chords informations when the "chord box crutch" is ever present.)

Published Materials cont'd:

For the 12 to 16 year old student, however, the use of popular songs is essential to sustain interest and encourage continued progress. Although these song books have limited value in the classroom, they can be most useful for private study. A library of such books for student use would therefore be an asset to any guitar program.

CODA

To recaputulate, the use of the guitar in music education is a recent development and consequently, published materials suited to the classroom are few. A tremendous challenge and opportunity to improve this situation is therefore provided to all those who enter this aspect of music teaching.

A sound philosophy of music education, the ability to work with others, a high degree of musical and teaching skill and an empathy for children are needed to develop a potentially fine guitar program.

This author wishes to take this opportunity to wish the reader every success in his (her) endeavour as a guitar teacher. GOOD LUCK!

Izzy Lowy

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The Electric Guitar	5.00
The Art and Times of the Guitar (Paperback)	4.00
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The Guitar Book	10.00

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"The Guitars Friend"	5.00

Costs cont'd:

Classical Guitar Posture and Hand Position

Classical Guitar Learning Photos Book 1	3.50
The Segovia Technique	15.00

Fixing Your Guitar and/or Amplifier

Electronic Projects For Musicians	
String Gauge Guide	1.00
Fretted Instrument Service Manual	3.75
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Nashville Guitar	7.00
Blues Guitar Method by B.B. King (D211)	7.00
Blues and the Basics (Level 1) (with cassette tape)	10.00
Making the Changes (Level 2) (with cassette tape)	10.00
Improvising Rock Guitar	7.00
Slide Guitar	6.00
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"CHORDS"

7,488 Guitar Chords	8.00
Baritone Uke Chords	2.00
Guitar Chords Pocket Dictionary	.85
Modern Chord Progressions	7.00
Rock Slash Chord Guide	3.00
Rock Chord Guide	6.00

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Accompaniment Styles - Strumming and Fingerpicking

Baxter's Finger-Picking Manual	4.00
Folk Strums for Guitar	3.00
Finger Style Guitar Method	2.00
100 Guitar Accompaniment Patterns	8.00
Folk Guitar - Levels 1-6	2.00
Illustrated Folk Guitar	4.00
Strum a Song in Tablature Guide	1.50
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"Position Playing"

Mastering the Fingerboard	3.50
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Guitar Music Index	(A cross-indexed & graded listing of music in print for classical guitar and lute.)	8.00

Folk Song Anthologies

Folk Songs of England, Scotland & Wales	6.00	
Folk Songs of Canada	8.00	
400 Super Song Fest #2 (D187)	6.00	
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Folk Song Encyclopedia (2 volumes)	10.00	per volume

Costs cont'd:

Popular Song Folios

Columbia Picture Publications:

In Concert Anthology	8.00
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Disneys Song & Strum	3.00
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The Big Three Music Corporation:

Contemporary Classics for Guitar	3.00
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Solo/Ensemble Series

The Berkelee Guitar Ensemble Series
(A series of Graded compositons (old and new) for 5 guitars.) approx. 6.00 per arr.

Debussy for the Guitar
(A series of solos by a given Baroque, Classic, Romantic, etc.)(Composer transcribed by Leon Block) 2.00

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Mozart for Classical Guitar
(A series of solos by a given Baroque, Classic, Romantic, etc.)(Composer transcribed by Jerry Snyder) 2.50

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Useful Books Concerning "Rhythm"

Melodic Rhythms for Guitar
(A good book to use upon completion of progressive steps to syncopation) 10.00

Progressive Steps to Syncopation (an excellent book) 3.00

Rhythmic Training
(A good book to use with an advanced class) 5.00